

## THE ROLE OF METAPHORS EXPRESSING THE IMAGE OF A WOMAN WITH A GENDER COMPONENT IN PROVERBS AND PAREMIAS OF GERMAN AND UZBEK LANGUAGES

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**Abstract.** *In the given article the role of metaphors expressing the image of a woman with a gender component in German and Uzbek proverbs and paremias is discussed. The article analyses the semantics of proverbs in two unrelated linguistic cultures.*

**Keywords:** *gender, metaphor, ontological metaphor, orientation metaphor, linguistic space, cultural space.*

The term “gender” - the main conceptual term of linguistic genderology, used to describe the culture of behavior and positions that determine the image of men and women in society. We propose to follow the definition of the concept proposed by I. V. Zikova: “A set of norms of behavior and relationships that are usually associated with men and women in a certain society. The concept of gender relates both male and female. It is based on the idea that it is not a matter of biological or physical differences between people, but of the cultural and social meaning that society attaches to these differences [2; 71]

Gender serves as a means of transmitting gender role prescriptions that are repeated in the communicative act. The institutionalization of gender in the collective consciousness occurs through the socialization of each individual, who embarks on the path of assimilation of normatively expected styles of behavior traditionally characteristic of men and women. In this regard, A.V. According to Kirilina, “gender develops specific characteristics of men and women, which at the same time creates the basis for different attitudes of society towards men and women.” [3; 62]

One of the ways to capture and convey the originality and meaning of an image in national culture is metaphor, embodied in proverbs. A person’s knowledge of reality and knowledge of the world is based on his understanding of his experience, V.N. Teliya comes to the following conclusion: “Since all types of metaphORIZATION are based on associative relationships of human experience, metaphor has an anthropometric character.” [4; 4]

Ullman identified three universal types of metaphORIZATION: anthropomorphism, the transition from the concrete to the abstract, and synesthesia. Other researchers have identified spatial, meteorological, anthropomorphic, zoomorphic, botanical, technical, and sociomorphic metaphors. [5; 279]

J. Lakoff and M. Johnson propose to consider a number of metaphors: orientational metaphor (with oppositions: top-down, center-periphery, far-close, etc.), structural, ontological metaphor like “container”, [7; 256]. In gender linguistics, the term “gender metaphor” is used, which is, on the one hand, a special case of a body metaphor, and on the other hand, as the transfer of female and male personal qualities and characteristics to the body. non-gendered objects. [8; 256]

According to research, about 100 German proverbs with a feminine image were studied according to the dictionary of Horst and Annelies Beyer "Sprichwörterlexikon"; [9; 23] T. Mirzaev's book "Uzbek folk proverbs" contains about 100 Uzbek folk proverbs and more than 100 paremic units in German and Uzbek languages. [9; 24]

By proverb it is understandable that a phraseological unit that has a sentence structure, text features and pragmatic functions, as well as a practical value judgment associated with the implementation of the speaker's communicative strategy. The analysis was carried out using the apparatus of cognitive semantics and our proposed thematic role of "qualitative", which is "a state that describes the quality of the described object." [1; 46]

The result of our analysis is the following types of conceptual metaphors that form the image of a woman, which we were able to identify using the materials of German and Uzbek proverbs with a gender component.

### **Ontological metaphors**

Metaphors of objectification: A girl is someone belonging (adjective actual/relative); The fact that a woman has reached thirty years of age is compared to firewood (object qualifier: woman - in the sense of fuel); Wife -light of the house (subject adjective: wife – meaning light); Wife - life partner (person's adjective: wife - each of two married people, in relation to each other, companion) Wife - husband's servant (person's adjective, helper: wife - person, second after her husband in the household); A good wife is a house flower (object adjective: a good woman is compared to a flower); A woman is both an apple and a snake (a qualifying thing and a living being: the good quality of a woman is compared to a fetus, and the bad quality to a poisonous snake); A house with a wife is a flower, a house without a wife is a desert (defining place, space: a woman turns a house into a flower garden, without a woman a house becomes a desert); A bad woman is the challenge of life (adjective of a person-thing: a bad wife is someone, a thing that fills a person with life, shortens his life); Eine Frau edel von Natur ist ein Preis über aller Figur (adjective cost, value, price);

In this type of Uzbek folk proverbs, a woman is a belonging to someone, object, comrade, courage, management, power, qualities of a woman are presented with a positive or negative assessment. In German proverbs it is more defined by the qualities of loneliness, power, control and passion of an angry woman.

Uzbek proverbs use metaphors such as "tara" ("Two knives will not fit in one sheath, two wives in one house." A woman describing anger, hatred); The lining of husband and wife is agreement, the quality of compromise; in German proverbs ("Besoffene Frau ist ein Engel im Bett. Description of a woman angel") - A drunk woman is an angel in bed. In this place it corresponds to the Uzbek proverb about a drunken woman - A drunken woman is the devil lying in your sheep (definition of the devil). Böse Frauen machen die besten Käse. In this group of proverbs of the Uzbek language, a woman is presented as a receptacle of strong and passionate feelings (high emotionality, qualification of passion). German proverbs describe it as a net and a trap for people (danger adjective).

Zoomorphic metaphor ("a woman is a man's companion") A couple is a double bull, a couple is a double wing; ("the market is mobile, the buyer is the determinant of the multitude"), a dog from Bukhara barks at the widow; ("dexterity, adjective of dexterity") The bride runs well, the wife is dexterous; (""") A woman's work cannot be completed by a chicken; Gebt der Frau Flügel, und sie ist enwerter ein Engel oder eine Gans ("unable to do, adjective denoting inability

to do”); Gib einem Buben eine Frau und einem Kind einen Vogel, es ist beider Schade (so ist beider Untergang vor der Tür) (“unable to do it, adjective denoting inability to do it”); Proverbs of this category in the Uzbek language, as well as in German, describe a lack of intelligence (stupidity, aggressiveness, anger), and in the German language there is an imbalance and inconstancy of an important level of education. (adjective meaning “not able to do”, “not able to do”).

In German proverbs there is no clear gender component in relation to a woman; there can be only mentioned about an implicit gender reference. In the proverbs of the two cultures being compared, a woman appears as a beautiful flower, the attractiveness of which disappears over time (quality of beauty, temporary attractiveness, transience). But Uzbek folk proverbs reveal additional symbols: the need to love and be loved (the quality of the need for love) and a description of a woman’s appearance and beauty.

Sociomorphic metaphor (“woman is a low creature”): A good woman prepares kebab from barley flour (like hard work, business); A good wife will be a businesswoman (like a businessman); A good wife laughs without coming (as enterprising, enterprising); A bad wife ages her husband (as evil, danger); A good woman gets up early and spins (as qualities of hard work); Willst du eine Frau, die einen Fehler Hat, nicht nehmen, so first du eine mit zwei Fehlern nehmen.

All proverbs of this type in the compared languages indicate the lower social status of women compared to men. But in Uzbek proverbs there is a sign of business and hard work, and in German ones there is hypocrisy and talkativeness.

Gastronomic metaphor (“a woman is a tasty morsel”): It is better to eat a piece of lard from the mother-in-law’s hand than to eat a piece of ear from the mother’s hand (adjective from boredom, anxiety); If you give soup to your mother-in-law, you will receive soup (effect on affection); A boiler cannot boil without wood, a house cannot be built without a wife (adjective of worry); Ist der Apfel rosenrot, der Wurm ist darinnen, ist die Jungfrau hübsch und schön, sie ist von bösem Sinne (attractiveness; boredom, uncomfortable quality); Wenn eine Jungfrau Wein trinkt und den Gesellen mit Augen winkt, und scharrt mit Füßen auf der Erden, so ist sie ein Hur oder wills bald werden (attractive/casual boredom, chaos adjective);

This group of proverbs reveals such qualities as a woman’s sexual attractiveness for a man and, as a result, the possibility of becoming its victim even in family life, when this quality loses its freshness, and therefore its attractiveness.

If gender reveals the categories of femininity and masculinity, then “the essence of the construction of gender is polarity and opposition.”[8; 14] In this regard, it is proposed to consider a certain system of binary opposites, the first member of which is metaphorically determined by the principle of masculinity, and the second by femininity. [eleven; 268] The evaluative component, represented by orientational, ontological and sociomorphic types of proverbs, objectifies the following binary oppositions of metaphor.

#### **Metaphors of orientation:**

Opposite of “far/close”: the bride is slowly approaching from afar. If the bride comes close, there will be words (quality of limited space, low social status), Mother-in-law with the bride, water with grass (quality of someone's space, similar social status); A bad wife is the husband’s misfortune, a good wife is the husband’s perfection (limited space, low social status); Ein junges Weib bei einem alten Mann ist des Days eine Ehefrau und des Nachts eine Witwe. (limited quality of space, low social status);

Contrast “high/low”: The woman should be one step lower than the man (a determinant of preference due to the low social status of the bride); A married woman is a bastard (qualification of humiliation); A stupid woman can also give birth to a smart child (qualification of the bride's low social status);

### **Gender metaphors**

The opposite is “logic, rationality/emotions, illogic”: Husband – head, wife – neck (kindness, quality of control); Father – mind, mother – understanding (kindness, sincerity, quality of intelligence); Father - wrist, mother - heart (quality of affection, affection); Der Mann is der Kopf; die Frau ist der Hals; die den Kopf dreht wie es ihr paßt (quality of kindness, controllability); Paßt die Frau nicht auf sich auf, so paßt sie auf ihren Mann auf (quality of kindness, sincerity); Contrast “power/submission”: Vertrau’ der Frau ein Geheimnis - aber schneid’ ihr die Zunge ab (sacrifice); Zu viel ist zu viel, sagte jener Mann und Hatte seine Frau totgeschlagen (anger, violence, submission);

A characteristic feature of the German linguistic and cultural space is the inversion of these characteristics, when the gender role of a friend and daughter-in-law is replaced by the gender role of a wife, power begins to be associated with a feminine image and submission. Frauen und Geld regieren die Welt (power, quality of government); Wer Frauen hütet, wütet. (power, leadership); Je weniger die Frau befilet, desto mehr gehorcht ihr der Mann. (power, leadership);

Contradiction “order/disorder”: house-darkness without a wife (quality of housekeeping); Life with a wife is a flower, life without a wife is a desert (the quality of a good housewife); (quality of a good housewife); A bad wife is an old husband (a determinant of chaos, wastefulness); Brave Hausfrau bleibt daheim. (the quality of a good housewife). Eine weise Frau baut ihr Haus. (the quality of a good housewife). Ofen und Frau sollen daheim bleiben (quality of home maintenance);

Contrast “independence, youth/intimacy, collectivity”: Male head, female neck (submission, submission adjective); The sign of a good wife is that she dries her skin, and the Mulla is a sign of her husband (the quality of openness, dependence); The mark of a good wife is that she takes care of her skin; adjective of futility); He cannot live without his wife (adjective of dependence, dependence); Alter Mann macht junger Frau Freude wie der Floh im Ohr (quality of openness, dependence);

Proverbs of this type of metaphor in Uzbek culture indicate a woman’s dependence on a man, her desire to have a husband and family (adjective dependence, subordination), German proverbs emphasize her betrayal and uselessness for a man (adjective burdensome, low), value, uselessness).

The Uzbek folk proverb has its own character: a thin woman shakes an unmarried girl by the sleeve, saying that she is attractive, lively, emotional, freedom-loving, but at the same time modest, ready to submit to her husband. The image of an adult woman is characterized by low social status and dependence on a man. A characteristic feature of the German cultural space is the preference in choosing a wife who is energetic, has her own opinion and a strong character, but the hand with which she takes power and begins to rule the house causes fear.

Contradiction “constancy, unreliability, radicalism/constancy”: Do not take bad things into your daughter, do not leave good things behind (the quality of fidelity, reliability); The mother's house has ori, the father's house has zari (the quality of reliability, responsibility); Ein jeder Dieb stiehlt Frauenlieb (external determinant of infidelity/fidelity); Ein Mann kann sich eher zu Tode

grämen als eine Frau (determinant of responsibility, fidelity); Es gibt nur eine böse Frau auf der Welt, aber jeder glaubt (meint), er habe sie.

A study of the semantics of proverbs in two unrelated linguistic cultures showed that the image of a woman is often assessed from the point of view of excessive emotional expressiveness, irrationality, inconsistency and unreasonableness. In both of these linguistic cultures, consideration of the female archetype serves as a direct stimulus for the emergence of various gender stereotypes, among which the following points stand out: 1) the female mind is inferior in its cognitive capabilities to men; 2) about a woman's excessive talkativeness; talkative creature; 3) about the natural emotional intemperance of a woman, who is inclined to obey her feelings and trust her intuition more than reason; 4) about female attractiveness and external attractiveness, purchasing and selling characteristics, different values, and in some cases even "a woman is a tasty morsel" become victims).

In the two cultures being compared, the gender role of a woman is a lower social position compared to a man, limited space (the role of a housewife) and time (due to the loss of attractiveness with age), but in the Uzbek proverb the image of a woman in the world and her role as a housewife are valued more positively and will be associated with love and care for family members. In German culture, the role of a woman as a housewife is viewed extremely negatively, as a desire to dominate, to subordinate him to her power, and to uncontrollably use her husband's material resources.

By summarizing, in the paremiological picture of the world of the two linguistic cultures under study, women are often identified with inanimate objects, however, in Russian paremias, metaphors of objectification are more pronounced, which indirectly indicate the "non-human" status of women. For the Uzbek linguistic culture, an ethnographic feature is the comparison of women with animals such as chickens, cats, horses and snakes. German linguistic culture is characterized by images of geese, bees, chickens, sheep and monkeys. It can be seen that the spread of some zoomorphic metaphors representing the female image is directly related to traditional images-symbols, in each of which comparative linguistic cultures are expressed through stable comparison.

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